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Musical Items.

HOME.

It is now decided that the Metropolitan Opera in  
New York, will, after all, used for Grand Opera.

Mr. OSCAR HAMMERSTEIN's venture of furnishing  
in English, in New York, has failed because of a  
lack of success.

Mr. ARTHUR FRIEDHEIM is achieving success with  
piano recitals in New York. The critics concur  
in his power.

The only appearance of Paderewski in ch-  
music was at Madison Square Garden, with the  
own Quartet.

Paderewski played for the first time with orchestra  
in New York, this season, with the Damrosch Or-  
chestra on March 11th.

Dr. CLOVIS, organist of St. Ann's Church, Bro-  
oklyn, has given a Debut, uniting the Palestina and  
Galician schools.

Four of the largest Eastern piano manufac-  
turers have withdrawn from the World's Fair, and have de-  
cided to make no exhibit.

MADAME MARCONI thinks America must be a  
country where American girls come to her,  
say, devoid of taste.

A school for the cultivation of church music, accord-  
ing to the Gregorian method and Palestrina, has  
been opened in New York.

Mr. HENRY T. FINCK, the eminent critic, has  
the School, which presents a two-fold list of Wagner,  
critic as well as biographical.

"The Realm of Music" is the title of a new  
by Louis C. Elson, consisting of a series of essays  
musical subjects. It is highly spoken of.

HENRI MARTEAU, the violin virtuoso, has made a  
success that he has been re-engaged for  
son of fifty concerts, beginning next October.



WILSON G. SMITH.

## WORLD'S COLUMBIAN EXPOSITION.

## BULLETIN OF EXPOSITION CONCERTS TO JULY 28TH.

AMONG the pianists and composers whose names are associated with advanced musical thought and development in America, that of Wilson G. Smith is a prominent and honored place. His talent and eminence as a composer and highly educated musician have received equal and unanimous recognition from artists, critics, and the general musical public. He is a man who represents American musical art in its most advanced state.

Wilson G. Smith was born at Elyria, Ohio. Delicate health induced a somewhat collegate education, his parents had intended him to enter medical and legal studies, but his taste for literature in its various branches, he is to do a great deal of reading and exceptional literary attainments. His efforts, which have appeared from time to time in the prominent musical journals of the country, command the high esteem and appreciation of the musical public.

Mr. Smith's musical education, while it was not anticipated that he would become a professional musician, progressed commensurately with his intellectual growth,



and finally, having obtained the consent of his parents to become a musician, he was sent, in 1876, to Cincinnati, where he became a pupil of Otto Singer, who, with other musicians, impressed with the talents of some of his early compositions, strongly advised him to go west for further artistic development. In 1880, he went to Berlin, where he remained a number of years, pursuing his studies under such masters as Kiel, Schär, Wurka, Mojkowski, and Oscar Raaf.

Mr. Smith is now located in Cleveland, Ohio, his former home, devoting his energies to composition, works now numbering over three hundred. His compositions, the most frequently found upon the programmes of our best vocal and instrumental recitals. Speaking of the characteristics of Mr. Smith's compositions, "Of his thorough technical knowledge, acquired in Germany, there is no doubt a call for that heavenly gift, melody; the consequence is that his compositions are appreciated and admired alike by musicians and laymen. His conceptions are always clear, his harmonic nature, though subtle, his use of counterpoint being effective without at any time becoming obscure. Poetic refinement, elegant simplicity, and musical completeness and directness characterize all that he has written. Equally distant from showiness and pedantry, his works owe a hand to him that is graceful and original talent and solid science the popularity that they enjoy."

Mr. Smith has taken a prominent and active part in the proceedings of the Ohio State and National Music Teachers' Associations. During 1888-89 he was president of the former organization, and the annual meeting held at Cleveland under his administration was one of the most brilliant and successful in its history. In the National Association Mr. Smith was an important and influential member, and won for himself the esteem of his colleagues by his capable and unostentatious management.

Further than recitals given in Cleveland, Mr. Smith appears before audiences in public as a pianist, but his playing, like his compositions, shows the true spirit of a poetic and artistic nature. While still a young man, he has had a brilliant career, and greater fame yet awaits him in the art which he has chosen.

C. S.

"Music is peculiar among the fine arts, in that it requires special and very elaborate provisions for its presentation to the world. The artist, like the sculptor, has no sooner put the finishing touches to their works than they are at once in a state to be understood and appreciated. The labor of the musical composer are, when he has completed them, only a mass of useless hyperbolies until he can get them interpreted and made known by the process we call performance."

## ARTHUR BIRD:—

Suite for Orchestra.

Suite for Organ.

Ad. M. Foerster:—

Festival March for Orchestra.

Compositions by E. A. McDowell, Templeton Strong, and Frank Vander Stucken will also be performed.

Bureau of Music: *Troy, Thomas, Musical Director, F. M. L. Tompkins, Choral Director, George H. Wilson, Secretary.*

March 2, 1893.

## PROGRAMME.

7. *Cantata, "Festa Antoniniana Christi" ... Bach*  
8. *Ellijah, "Amen" Selections ... Händel*  
9. *Mass, "Missa in C" ... Mozart*  
10. *Mass, "Missa in C" ... Beethoven*  
11. *Mass, "Missa in C" ... Brahms*  
12. *Mass, "Missa in C" ... Wagner*  
13. *Chorus from Act III, "Die Meistersinger" ... Wagner*

## PROGRAMME.

21. *Utrecht Jollitze" ... Händel*  
22. *Saint Paul, First Part ... Mendelssohn*  
23. *Mass, "Missa in C" ... Beethoven*  
24. *Mass, "Missa in C" ... Wagner*  
25. *Requiem Mass, Selections ... Berlioz*

## PROGRAMME.

12. *Grand Polka" ... Händel*  
13. *Saint Paul, First Part ... Mendelssohn*  
14. *Mass, "Missa in C" ... Beethoven*  
15. *Mass, "Missa in C" ... Wagner*  
16. *Requiem Mass, Selections ... Berlioz*

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18. *A Stronghold Sums" ... Mendelssohn*  
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## OBSCURE TEACHERS.

## HOW TO SUCCEED IN REMOTE PLACES.

BY T. L. RICKARY.

"Sweet are the uses of obscurity,  
Which like the toad, ugly and venomous,  
Wears yet a precious jewel in his head."

The condition of obscurity may be a hard one to accept, but given a firm will, a sincere conviction of the nobility of labor in general, and that of the musician in particular, it may truly prove a condition of the greatest value.

It is ordained that the majority of us must pass many years in partial or total obscurity. It is only very seldom that a musician becomes famous all at once. Some become justly famous very early in life, and remained so; others did their works shedding a radiance indefinitely, like a sun which warms and brightens as long as nature's laws permit. On the other hand, there are others who have flashed into fame suddenly, and as suddenly sank back into an oblivion from which they never emerged.

However, the obscurity I have in mind is that of the young teacher fresh from the conservatory or private instructor, who finds that he must put his hand to the plow on his own account. The pleasant student days, with their still pleasureless lessons, lectures, and concerts, are over, for it is seldom that he is renewed. The country town where the work lies is likely to be head, and nearly five hundred from the usual routes of artists. Then, of all times, can obscurity be justly compared to a toad, and an ugly one at that. In all times it is very hard to see the jewel.

Most teachers have a piano. Then, again, there are some excellently poor, devoted to music, which a teacher must read to keep abreast of the times. These, together with a limited correspondence, should keep one fairly well in touch with the world of taste. The piano will enable one to live over again those inspiring hours spent with teachers, and at the same time far surpass the means of improvement in technique by developing the principles taught in the past. To me it seems that the jewel emits a faint gleam or two already.

Certainly, the building up is dreary. I have nothing to say as to how this head be done, as each will have to trust to his own business sagacity and to existing circumstances. One thing is certain, there will be long waiting with small results, but with rightly directed work they will surely come, and come more quickly than in a large town with an overcrowded profession. At the end of two years what pupils you have ought to have interested ones, and they certainly will if among other things you have strongly advocated the reading of music journals (even if you have to pay for two or three at first and put them on hand). If you have held pupils' recitals, however modest and simple; and if you yourself have given recitals of music with such explanations as were necessary. Basic being interested, they will come to look upon music as something entirely different from what they once imagined it to be. More than that, they will, with the quick intuitions of youth, see that they are learning something of human importance—and when you get pupils to that point your success is only a matter of time. And further, by a consistent attention to business (musicians, don't be afraid of that word; music is not hurt by being called a business, and the latter acquires quite a dignity by being coupled with the art); and Americans are a business people, any way), and by never losing an opportunity to speak for it, you will soon be regarded, not as a "crank," but as a hard-working, interested musician, and people will before long come to have a higher appreciation of you and your music, and from that of music and musicians generally—which affords your object to a certain degree.

A year after year passes a teacher will have a reputation on a solid basis, not only in the town, but also further afield. And in the natural course of events his work will become pleasanter and to a certain extent lighter. I admit that I am drawing a pleasant picture. Of course, there will be another and less sunny side to

it. Promising pupils will discontinue study from one cause or another. Dull pupils and dull parents will have to be struggled with. There will always be something to mar to some extent the pleasure of the work, or interfere with the successful maturing of plans. These must be met with philosophically. Every vocation has its drawbacks and annoyances, and why should the musical profession be free from them? Right here, I might remark that I am taking one or two things for granted. First, that the teacher is a man or woman capable of bearing considerable physical exertion. Second, that he or she is technically as well as theoretically a musician, and thus fit to be a model for his pupils to follow; in other words, to be a guide and not merely a *guide-post*; one who cannot only point out a general direction, but take the pupil along the road he himself has traveled. He who has heard of good piano teachers who could not play, but I can't imagine one myself. A recital with explanatory lecture seems to me to be the *surest goal* of thorough piano teaching, and as artist's recitals in the country towns—*are very hard to arrange for* in out-of-the-way towns, the duty devolves upon the teacher at the first. After a few years the taste of the community will naturally have improved, such an extent, and the desire for that class of music will increase, so as to make the initiation of artistically musical a paying one. Further, I take for granted that he has a good working knowledge of the chief orchestral instruments, especially the violin. I know that this is the age of the specialist, but I am speaking now really of pioneer work (of which there is an incredible amount to do), and in pioneer work the all-round musician is the one most needed.

Who will say that work like this, done in some remote country, is wasted, or that the years of the worker are spent to no purpose?

By the foregoing, I have attempted to show that in an ordinary sized country town, remote from cities and musical centres, the right kind of a teacher will find more scope for better work, and be able to do a greater good to a greater number, and in less time than he possibly could in a large, thickly populated city.

So far the advantage has seemed to be all on the side of the pupils and community, although there is another phase to consider. The first class teacher is the product of years of study, experience, and close observation. He is not really young, but has ripened, as it were, and the best ripens slowly. Now for the ripening process it requires in nearly all cases a certain amount of obscurity, spent in work and under discouraging circumstances. There is a summer apple which ripens in June, and which, if missed at once, will not ripen. There is one other that during the hot days of July and August remains on the tree, as hard as a rock. The frosts of early winter find it still on the tree, and later, when every leaf has withered and fallen to the ground, it still hangs to the bare branches, ripening a little day by day, but the solid, juicy fruit can be enjoyed until the June apple comes again.

It may be that among the many who will read this there may be some who are disengaged with their surroundings. Perhaps they have discouraging circumstances—no material, no congenial society. Well, go to work to improve the circumstances, improve and even make the material, and some time you will have congenial society. Let the years of obscurity be an apprenticeship for greater things, and an apprenticeship faithfully lived, with few opportunities lost. Work with eyes open, with a spirit of observation and retentive. The heart will be enriched and the plans become broadened and less Utopian. The bodily health, of course, must not be neglected, that there may be ample support for the great physical and mental work demanded of the music teacher; and in due time the man will have grown, and he ready for a large place, which is usually to be found. To fill these large places something more is needed besides youthful energy and enthusiasm, and this something is the possession of certain virtues which can be acquired in obscurity better than anywhere; and these are experience, tact, skill, technical and normal, a good insight into the human character, and a gentle patience and charity; which ought to characterize all true devotees of the art beautiful, the art divine, the art *eternal*.

## [FOR THE ETUDE.]

## SYMPATHY.

BY E. E. ATREES.

NO OTHER mode of impression equals music in its power to awaken a common feeling. The most persuasive orator is unable to cope with the musician in the endeavor to secure sympathy. A distinguished American writer considers music a prophecy of the future life because of the foretaste it affords of the most perfect and exalted sympathy of human hearts. "Upon the whole," he says, "men agree in the matter of music better than in anything else. Call an assembly of all the Churches—Orthodox, Heterodox, Puritan, Prelatical, Protestant, and Catholic—and while they could not put ten words together in which they would agree, they could all sing in singing the Te Deum. Voices that lead to blended hearts."

But only in the higher musical planes is perfect human sympathy attained. The modern Italian music never reaches so lofty a plane. It is imbued with languid sentimentalism and exaggerated pathos. Such music is often extravagant, but never deep. Its emotional plane is low, and no profound sympathy is possible through its medium. It is an extremely interesting fact that almost every imaginable plane of emotion, from the lowest to the most exalted, may be excited by music. Music has the earth for her footstool, and the breath of heaven perpetually fans her noble brow.

Travelers in a far distant land lose sight of many of the distinctions that separate them at home into various classes. The aristocrat and the plebeian find each other out. They are strangers in a strange land, fellow-travelers and brothers. Thus it is in music. Let our spirits be borne aloft on the wings of noble music far above the trivial and the artificial and the transitory things of commonplace life, and the brotherhood of man bursts upon us like a revelation.

## BACH'S STUDENT DAYS.

Bach's seriousness of aim, at a high ideal of art is the noticeable feature of his entire year at Eisenach. After the chorister days at Eisenach, we record of his relishing in Lüneburg, the amateurs of the town, and accompanying them on the organ; his violin playing, too, was found serviceable in his local engagements. His restless energy in perfecting himself in technique and theory led him to play in the trumpet and risk his own position. He was anxious to learn what he could get from listening to the playing of Reincken at Hamburg, and of Buxtehude at Lübeck, a journey of 50 miles on foot was at a penalty, cheerfully submitted to by the enthusiast. At the end of the walk he could listen to Buxtehude's performances on the organ, and it is remarkable that two of the most powerful influences on Bach should have been derived from a Dutch and a German. Deep and original thinker as Bach was, yet in his cantatas and motets may be traced modes of thought and treatment suggested by the style of his master who so fascinated him in the early days of his career. "We are properly reminded by Spitta that Bach started in his youth, and remained faithful to it to the last days of his life. His musical productions in other departments, or at any rate all his larger compositions, are merely an expansion and development of his organ music. This we owe to him the basis of all creation, the vivifying soul of every form he wrought out." This assertion is true and applicable to every concert and cantata; they are, so to speak, governed by the spirit of organ music. Bach's imaginative power was great enough to realize this, and in expressing the depths of human feeling under a musical aspect, as in some well-known instances in the *Passion* music, to suggest thoughts "too deep for tears."—*Saturday Review.*

## OVERLOOKED—CHAS. W. LANDON.

One of the most important features of Mason's system of technique is too often overlooked. After a constant use of the system for the last eighteen years, I have discovered one of its greatest advantages to be that it compels the pupil to think, and govern every motion of finger, hand, wrist, and arm by a concise effort of the mind and will. When these movements which are brought into the key-board are under concise mental control, they are much more rapidly learned and he much sooner acquires the ultimate end of all technic automatism.

NO 144.

## Moderato



The image shows page 2 of a piano sheet music score. It consists of five staves of musical notation, likely for a right-hand solo part. The music is in common time and includes various dynamics such as *pp*, *rall.*, *p*, *ff*, and *sf*. Fingerings are indicated above the notes, and performance instructions like *delicato a tempo* and *largamente* are present. The music is divided into measures by vertical bar lines, and some measures are grouped by horizontal brackets.

4 5

*mf*

*largamente*

TRIO.

Verona, 6

Verona. 6

4

8

8

8

8

8

8

Verona. 6

delicato

larg.

p

f deciso

Verona, 6

*largamente*

*ff*

*mp*

*ff*

*pp*

*delicato semplice*

*pp*

*ff*

Romance. 2

Edited by James M. Tracy  
The Horns first call  
Tempo di

PIANO. 






This March requires to be played with

The Hunters Call. 6

The Hunters Call. 6

12

The Hunters Call. 6

The Hunters Call. 6

A page of sheet music for piano, featuring six staves of music. The music is in 2/4 time and consists of six measures. The first measure starts with a forte dynamic (f). The second measure begins with a piano dynamic (p). The third measure features a crescendo dynamic (cresc.). The fourth measure starts with a forte dynamic (f). The fifth measure begins with a piano dynamic (p). The sixth measure ends with a forte dynamic (ff). The music is written in a treble and bass clef, with various dynamics and performance instructions like 'cresc.' and 'ff'.

## The Hunters Call. 6

Nº1419.

*Edited and Fingered by M*

### Vivace.

A musical score page showing a melodic line in the treble clef with a key signature of one sharp, and a bass note in the bass clef with a key signature of one sharp. The music is in common time.

## HINTS AND HELPS.

He who brings about a desire to learn in a child  
more than he who forces him to learn much.  
*Friend.*

Use what talent you possess. The woods were very silent if no birds sang there but those were best.—*Music Teacher.*

Instructors should not only be skilled in those which they teach, but have skill in the method of teaching, and patience in the practice.—*Dr. Watts.*

A generous cultivation of the head and heart generates progress; after your eyes have been ministered to the splendors of the inner sanctuary of art, then you realize the inestimable prize you have won; that poetry and pianism are indissolubly united.

We cannot all be officers in the great army of the vast majority must be content to be private soldiers but we can, at any rate, take care that we do our share to the full extent of our capacity, so that when opportunity offers we may merit and obtain promotion.  
—J. Percy Baker.

From the morning of our existence, when rocked in its sweet lullabies, up to the noon tide down into the night of death, and at the morning resurrection, music is our ministering angel. Iacea for pain, tonic for weakness, sunlight for buoyancy for courage, anchorage for prayer, balm for faith and affection, and the attribute of God.

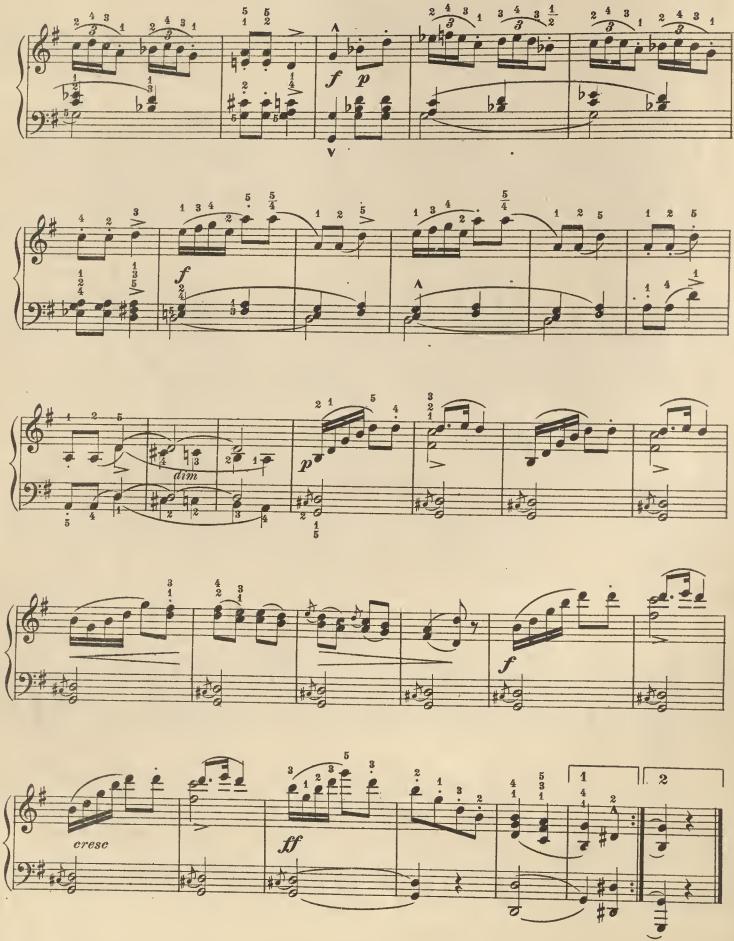
Technical perfection is but a means to an end, and should not be the end itself. Without denying the stimulus that virtuosity may afford to technical progress, and while admitting that it tends to the accumulation of wealth, it may be pointed out that virtuosi are, comparatively speaking. There is something better than becoming a mere virtuoso, and that is to be an artist—a musician.—*J. Percy Baker.*

A teacher cannot teach without the active help of the pupil. A preacher can preach, whether he has an active hearer or not; but no teacher can teach unless the pupil learns. This makes the answers of a pupil an important factor in a teacher's teaching. The teacher may forget what the teacher says to him, but the pupil will not forget what he says to the teacher. The answers of the pupils are quite as important as questions in the teacher's class.

The reason for our scanty production of art far to seek. The system of tuition has nothing ever to do with it; musical schools, whether in France, or Germany, can only systematize the drudgery of educational labor; they effect whatever, good or bad, upon music. Musical talent is an excessive sensitiveness in the auditory nerves, and when this is also an emotional nature we have a musical artist. *Stainer.*

I repeat here, for my readers, what I have said to people, "If you learn in your piano play force yourself to do patiently, cheerfully, and with thing which you dislike to do, you have learned of far more value than all your music." We are frequently placed in positions where our present wishes have no right to a voice in our minds, and where duty, not desire, must be nmpire. The wise teacher who learns early to pay the present necessary, for the future, and to make wishes wisdom.—E. Baxter Perry.

"A good reputation is a good thing as long as we do not expect too much of it. We expect too much when we rest in it as a thing of fixed and absolute value to us. It would indeed be unfortunate if our reputation petrified into adamantine form, instead of being a living organism. It is true not only that half of all mankind, that is, so soon as our reputation rests entirely on past successes, be and his world deteriorate. We have to make our reputation again every day, every hour, every moment, cease from that necessity, we cease to live."—



## Village Musicians. 2

as marked." "I can use these fingers equally as well." "Yes, but you often lose an effect by changing the fingering." Suzette had never thought of that. As these two measures presented an unexpected difficulty, Miss Ferry explained that two notes being connected by a tie, the second lost a part of its value, and the two were played with the effect of a nonet. "A word of two syllables like 'lovely' or 'lovely!'" Suzette said, looking the first syllable the second was only touched on. "Hold the hand above the keys; its weight when falling will make just the slight accent you need, and the upward motion after the second note will bring the hand into position for the next downward motion; play it thus, saying, 'Lovely, gently!'" Suzette did so, and was charmed with the effect. Several other measures were commented on, especially the 29th and 30th, which Suzette phrased wrongly, breaking the phrase at the end of the 29th measure. Miss Ferry said that played thus it might be an assertion, but played as written, phrase ending at G, it was an intercession.

Miss Ferry asked Suzette to remark the staccato note at beginning of 29th measure, quite unconnected with the following notes, and said, "Did you ever hear any one say 'Yes? do you believe that?'—yes with a rising inflection?" Then as Miss Ferry played those six notes, it sounded exactly as if some one had said, "Yes? do you believe that?" with two rising inflections.

In playing the 29th and 30th measures, which were immediately indicated, Suzette had played them exactly alike. Miss Ferry said that short phrase repeated were nicely played alike, but a different shade of meaning would be given to the second. "But how?" asked Suzette. "Suppose you were to say enthusiastically to a certain lady, 'I am going to spend a year in Europe,' and this lady was either totally indifferent to you, or envious of you; might she not repeat languidly and indifferently the same phrase, 'Going-to-spend-a-year-in-Europe.' Do you get that idea?" "Oh yes," said Suzette, and played it at once quite effectively, and then exclaimed, "O Miss Ferry the hand is up and we have spent the whole time on just twelve measures. Do tell me, are there any principles of expression? Your ideas are quite new to me." "I will speak further on this subject in the next lesson. Do you not think you have enough now?" "Indeed, I'm just bursting with ideas," cried Suzette; "I shall not know how to wait for the next lesson."

[To be Continued.]

#### STUDIO EXPERIENCES.

BY CHARLES W. LANDON.

A YOUNG but mature lady came for a term of lessons on the piano. She had played the reed organ in church and Sunday school, but had seldom played on the piano. It is hardly necessary to say that she had not the remotest idea of touch, or of the capabilities or peculiarities of the piano. She played the scale of C with the hands two octaves apart, leaving that great gap of howling emptiness between the hands. She would begin and end on any of the white keys, seeming to have no feeling whatever for the tonic.

For the first exercise she was given No. 1 of Mason's Two-Finger Work. When the third finger of the right hand tried to take the key the second finger would invariably leave its key at the same moment. She was directed to bear down on this second finger so as to feel a heavy weight at the moment of taking the next key. After repeated trials she could do it passably well. When she had a fair control of this movement, she was further directed to straighten the fingers before it took the new key. This proved impossible until she was directed, when straightening out the fingers, to point them to the music desk, and then to bring it down till the point came in contact with its key. To summarize in another way, when playing "count one" bring down the finger with the point sweeping inward till it comes in contact with its key; "count two" slide the finger that is holding down a key to the key just struck; "count three,"

lift the finger, and "count four," straighten it out and point it upward at the music desk, and so on through the exercise.

With exercise No. 2 there was greater difficulty, but it was overcome by analyzing and separating each movement from all the others, as follows: Away from the instrument she was shown how to swing the hand freely from side to side to find the inner sensations of looseness in the moving joint, then to swing the hand as loosely over the keyboard, letting the second finger of the right hand drop on the key C, this for "count one;" for "count two," to straighten out the third finger; for "count three," to suddenly close the fist, not thinking of striking the key, only to quickly close the entire fist, but, of course, the right key would be struck as the finger passed under the hand; for "count four," let the hand drop in a perfectly loose way at the wrist as it was taken from the keyboard. The striking of the key for "count one" was illustrated by the movement of the smaller part of the farmer's fai or of a teamster's whip lash. When each separate movement was thus isolated, she could do it correctly. For exercise No. 3, the process was similar, no especial difference, except that at the first count the finger was to be closed with greater quickness and more snap, and that the exercise began with a different finger from No. 2, and with its first tone, C, repeated.

This was the most stubborn case in the writer's experience, but parts of the illustrations and separating of movements he had previously employed with a few other pupils.

There are some pupils who find great difficulty in accents of sixes and eights. After many different devices the writer has fallen back to "minute counting," that is, giving a minute count note until the pupil's ear can take in the rhythm. Count is to be taken to play softly between the accents with a loose wrist. After a lesson or two the pupil's ear can then divide off notes into threes, accenting the first tone of count "one" only, counting two or three, as the case may demand, and merely playing all tones soft between accents keeping a loose wrist.

If the pupil seems to doubt the utility of the Mason Two-Finger Work, "wonder what good there is in practicing them," take Vol. II of Mathews' Graded Course of Standard Studies and turn to exercise No. 3. The first group of tones is to be played with "melody touch" as used in Mason's Exercise No. 1. The next four tones are with the finger staccato, as in the second tone of exercise No. 2. The chords for the right hand in measures sixteen to the end of the étude are to be played with the touch used on the first tone, or "one" of each measure of Mason's Exercise No. 2. Etudes Nos. 4, 5, 9, etc., make a constant use of the movements of wrist, hand, and fingers called for in playing Mason's Two-Finger Exercises.

Pupils who have had uncommodious poor teaching, or who have picked up what they play by themselves, find great difficulty, in doing anything technical, in doing it from its technical side. They want to, and persistently try to, do it as "music," and not as a pure mechanical movement of such and such joints, which must be controlled in a certain way. The surest method of getting them "subjects" in line is to emphasize that they are not playing music, any more than a carpenter is when he shapes a plane. Suppose the pupil is trying to learn the hand or wrist touch in a figure of sixths, say for the right hand, C D E F, making a motive of triplets with this figure, beginning back three keys each time, playing the last tone staccato, and two counts of rest before beginning the next group. If the reader is familiar with the Mason Technic, Book IV, he will know how to teach the touch, but the supposed case needs a more minute analysis of each separate movement; he is to have in mind the image of a bounding ball, much used by Mr. Mason in his own teaching, for the group of tones, the first to be accented as if the ball was thrown down with some little force, and it then rebounds of itself several times; these rebounds, automatically, without effort, do the remaining three notes of the group, then strike the next group, fai or whip lash, letting the hand rebound over the keys as before. But this is not all: the pupil is to feel

the freedom and sensation of looseness in his wrist, and do this by swinging his hands loosely away from the keyboard, thus learning to realize, recognize, get control of this *feeling* of looseness. Observe that he is playing for two things, the feeling of looseness in the moving points and for realizing the rebounding ball in playing the motives or groups. He is not to listen to "the music," but to fasten his mind and closest attention on the *feeling* of looseness.

A pupil came to the writer a few weeks ago who "played by ear" more than he played by fingers and brain. He was given a melodious étude, Op. 101, No. 1, of Burgmuller, on page six of Mathews' Standard Graded Studies. It is written in six-eighths time with runs of sixteen notes the first half of each measure, with a melody for the other hand, and with the same hand an accompaniment of eighth notes, the run ending on the fourth count with an accent. The first movement of the étude has the runs for the right hand. Here he did fairly well, except that he played a fundamental bass instead of the written bass whenever the written bass happened not to be a fundamental, but he left out some of the eighth note accompaniment chords. In the next part of the étude he did nothing for two lessons; then he was set to playing the left-hand run by itself, two tones to a count; before this he had simply tried to get it fast without time; when he could bring it to time, he tried the right-hand part, but he omitted the eighth note accompaniment chords; he was then directed to play very slowly, two tones of the run to each chord, and count off the right-hand melody and accompaniment. After a few trials, playing slowly and playing very slowly, he could stumble through it, but could not get it up in from two to six times in each measure. He was enabled to see and understand what to do in a half-conscious way. Further explanation to sharpen his mental model of the measure was given, and then he was made to play it extremely slow, and not touch a key till he could see he knew what to do and how to do it right. This he did after a few more trials. He was now required to play the measure till he could play it five times in succession absolutely correct, and if in any of the times he made the slightest mistake, he must begin for a new set of five times, not counting in the times he had played it right before. This he soon did, and then the piece was conquered. He was told that he had now been taught how to learn a difficult passage the first time he played it over as his lesson, and how to practice everything, which is to never leave a measure or passage till it can be played perfectly correct at least five times in succession,—never mind how slowly, provided it be correctly done. Such practice builds up a technique and develops the ability to play, while the kind of practice he had been doing was a sure confirmation of stumbling, incorrect playing, and was far worse than no practice at all, for it hinders the pupil more and more firmly a habit of inexcusable blundering and incorrectness.

#### A TRUE STATEMENT.

"We would call attention to a piece of false economy in music buying. The country is flooded with sheet music at ten cents a copy. The sheet-music list at this price contains二十四, to be sure, and some of it is good. The edition is however, very bad. Poor paper, which soon wears out; poor ink, which tires the eyesight; misprints, which injure right understanding of the composition, and a price only a few cents more for which the same music can be bought. To buy the ten-cent music is false economy. And the thought, which has value to him who wishes to be exact in his repertoire, is that none of the latest music is published in the cheap edition. Also, music by one school of composition is not to be had in the cheap form; nor he had in the cheap form. Most of that is copyrighted, and cannot be printed and sold for ten cents a copy and allow any profit to the dealers.—*Vocalist.*"

—Evidence is not lacking to warrant the assumption that genius is a special morbid condition. Centuries ago Seneca taught that there was no great genius without a tincture of madness, and more than a century ago Diderot said, "How close the insane and men of genius touch!" Later, Pascal speaks of the mental disease called genius; Pascal says that extreme mind is akin to madness, and everybody is familiar with Dryden's couplet:—

"Great wits are sure to madness near allied,

And thin partitions do their bounds divide."



KARL TAUSIG.

Freely translated from the German of CLAUDE GENEVÉE.  
THE ETUDE.

THE great master of the pianoforte, the Abbé Liszt, was engaged with his pupils, when a young man earnestly desired to join as pupil was introduced to him in the summer of 1855 that Karl Tausig is to the Abbé. His father, Alois Tausig, who was a pianist and thorough musician, accompanied his son, who was a fragile-looking, fourteen-year-old boy, who had shown in his dark eyes the veneration in held the incomparable one. At Liszt's invitation seated himself at the grand piano and played. tone-picture full of coloring, which came under manipulation, powerful as full thunder and violence of the moonlight.

The pupils had listened breathlessly to the performance, which was so full of light and shade, in which sparks of the spirit of the master, was much impressed by the piano, seemed to flash.

"He is really a devil of a fellow!" said Philip, one of the pupils, and with this remark the best expression to the opinions of the master. Liszt, having allowed his large eyes to rest on the lad, put his warm appreciation into words, and son begged Liszt to take the boy in hand. Liszt objected, saying "with such a gigantically talent, a free, independent development, without would prove the more fruitful," but Karl's looks at last decided him to comply with Tausig's wishes.

And thus began a period of delight for the artist—one rich in musical progress, in musical impressions, in the enjoyment of life. Soon passed into youth who drank with rapture full health of life, studying restlessly the while.

The spirit of, as also the tuition by Liszt an almost overpowering influence on him, as master, who himself said later on that he lov-

## A CONCISE CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

## FLOTSAM AND JETSAM.

BY C. E. LOWE.

1807. Mehal's "Joseph" produced.  
Michael William Balfe, b. Limerick. Distinguished Operatic Composer; "Bohemian Girl," "Talisman," etc.

Marchese Malibran (Mad.), b. Paris. Renowned Operatic Singer.  
Giuseppe Mario, b. Turin. Renowned Operatic Singer.  
Karl Friedrich Richter, b. Zittau. Professor and celebrated Theorist.

Wilhelmine Schroder-Devrient (Mad.), b. Hamburg. Renowned Operatic Singer.  
Beethoven's Sixth Symphony.

1808. Felix Mendelssohn-Bartholdy, b. Hamburg. A great Composer and Pianist. Wrote "St. Paul," etc.

Joseph Haydn, d. Vienna.  
Johann G. Albrechtsberger, d. Vienna. Great Composer of every description of Music.

Sir Michael Costa, b. Naples. Celebrated Conductor and Composer. Wrote "Eli," "Nasreddin," etc.

François Chopin, b. Warsaw. Distinguished Pianoforte Player and Composer.  
Otto Nicolai, b. Königsberg. Wrote "The Merry Wives of Windsor" and other Operas.

Ferdinand David, b. Hanover. Renowned Violinist, Composer, and Professor.  
Oskar Schmalz, b. Zweibrücken. Great Composer of every description of Music.

1810. Sir Michael Costa, b. Naples. Celebrated Conductor and Composer. Wrote "Eli," "Nasreddin," etc.

François Chopin, b. Warsaw. Distinguished Pianoforte Player and Composer.  
Otto Nicolai, b. Königsberg. Wrote "The Merry Wives of Windsor" and other Operas.

Ferdinand David, b. Hanover. Renowned Violinist, Composer, and Professor.  
Oskar Schmalz, b. Zweibrücken. Great Composer of every description of Music.

1811. Felicia David, b. France. Pianist and Composer.  
József Gándi, b. Hungary. A well-known Composer of Dance Music.  
Friedrich Wilhelm Kücken, b. Hanover. Renowned for his Songs.

François Liszt, b. Hungary. An unrivaled Pianist and Composer.  
Ambroise Thomas, b. Metz. Wrote "Mignon," "Hamlet," and other Operas.

Ferdinand Heller, b. Frankfort. Pianist and Composer.  
Wilhelm Taubert, b. Berlin. Pianist and Composer; has written some favorite Songs.

Giuseppe Grisi (Mad.), b. Milan. World-renowned Singer.

1812. Friedrich von Flotow, b. Mecklenburg. Wrote "Martha" and other Operas.

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(To be Continued.)

tare and education also. Better and more enlightened teaching would result from a broader culture and more extensive general knowledge.

Teaching must not become a mere professional habit or pursuit, but a mission and an art. Liszt, Rubinstein, Von Bülow, Joachim, were or are as familiar with the great poets and novelists of their respective nations as they were or are with the scores of Beethoven. These thoughts but emphasize what has been said before in *The Etude*, and it is with a purpose of sending home the lesson that these extracts are made.

The crying need of musical life to-day is a wider culture; more time devoted to general reading and study; a looking to things apart from musical subjects. To be able to use not only correct but graceful language; to be able to discuss with intelligence other than musical questions; in short, to be a *thinker* is what the humblest music student should aspire to.

And it is in place to say this is what *The Etude* is striving to aid its readers to do. The class of articles published and the well-defined policy of the journal is along this line. Read it and think.

## WANTED—A TEXT-BOOK ON HARMONY.

BY O. R. SKINNER.

In an address delivered before The Incorporated Society of Musicians of England, Sir John Stainer, himself a notable musician, says some very valuable truths. The subject of his address was "Technique and Sentiment in Music."

After defining each phase of his subject, he calls expression the language of emotion and technique the grammar of expression.

There must be a proper balance between the two. This of itself, however, technique is allowed to outweigh sentiment. Not entirely through the fault of the teacher, but because of a natural lack of true sentimentality upon the part of otherwise talented pupils. Again care must be taken to develop a marked individuality or originality, this is what is needed to raise the student to the level of a artist.

The leaning towards a suppression of sentiment and a loss of individuality is a danger against which the higher class of music teachers must contend. There must be good intellectual as well as emotional training of all music students. No art demands a greater exercise of sound judgment and good common sense than music; and it is his opinion that no pupil has become a first-rate musician who could not have become first-rate in many other professions. A weak, silly, sentimental person will never make a good musician.

Musical sentiment tempered by intelligence, common sense, and all-round study must be developed if the nation is to become "musical."

\* \* \*

The *Musical Standard* discusses "Style in Music" in a leading article. Among other interesting statements may be found this: Concerning a certain class of composers it says: "When there are only sentimental feelings too weak to inspire any characteristic expression or style, it is interesting to note that the music contains imitation from several great composers, not plagiarisms of actual musical phrases, but reflections of the tricks and mannerisms natural enough to the geniuses who first used them." Perhaps this explains the so-called plagiarisms with which some of our critics on this side the water have recently been so busy.

\* \* \*

Very similar to that of Sir John Stainer is an address by Dr. A. C. Mackenzie, who is to visit Chicago during the World's Fair as a representative of English musicianship. He says that while the present age is one of materialism, yet the specialist must not be too prominent. The musical profession must work out its own salvation—in other words, develop its own standing—and is in need of a large number of well-informed, all-round general practitioners—men with not only a wider and more extensive knowledge of the art itself, but of the history and literature of the art as well. If the status of professional musicians is to be elevated, there must be general cul-

ture and education also. Better and more enlightened teaching would result from a broader culture and more extensive general knowledge.

Teaching must not become a mere professional habit

or pursuit, but a mission and an art.

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## TEACHING TIME.

BY F. HERST.

The difficulty which many beginners find in standing time is often due to the lack of explanation of its underlying principles in the instruction-books, consulted by the teacher. The following method has been used for years, and found it sufficient in every case to teach the pupil the time in a few minutes. It must be adapted to the special needs and mental capacity of each pupil.

To begin with, the pupil must understand that time has two properties: pitch and duration. Duration is expressed by the form of a note. Each note corresponds to a whole.

As their names indicate, the duration of each note is proportional to all others, since they are all certain parts of a whole.

Accordingly, if we fix the time-duration of an note that of all the rest will be known as well. If "Time in music is a system of measurement, to

to each note and rest its proper proportion of time."

The standard of measurement must have adapted to any rate of speed; yet after the rate has been determined, the utmost regularity is required. Such a standard is the ticking of a clock or watch. These notes tick at the same speed, but a minute by the watch is a minute by the clock.

To mark the ticks, counts, pulses, or beats we then, beginning with one. All numbers after have more than one syllable; but since a tick of only an instant, its number should be a word syllable. Accordingly, we do not count any further twelve, and very seldom even that far. When are to begin counting at "one" again, we find a perpendicular line drawn across the staff, and we continue on this line. The portion of staff between two ticks is called a measure. All measures of the same usually contain the same number of counts.

The value of a count begins with its pronoun and ends with the pronunciation of the note. The duration of a note is measured by the count of notes equal to the value of the note. The other kinds of notes will occupy values parts thereof, according to their name.

Time is indicated at the beginning of every measure by two figures. The upper figure tells how many counts there are in each measure, and the lower figure

what kind of notes one count.

Example: This is  $\frac{2}{4}$  time. There are three counts in each measure and each quarter-note or its equivalent one count.

The first note (or rest) in the measure gets the value of one. If the note equals the value of the count, the next note gets the count "two." If the first note is longer than the value of the count, we must play as many counts as there are count values contained.

If the first note is shorter than the count value, we must play as many more notes as are needed to its time value before we can pronounce the count.

The count value must be filled in every case, the next count can be pronounced. Count always be spoken in a short and crisp manner, dragging or sang, since they represent the ticks of the clock, and also, because the measurement of the time, is easier from a short than a long sound.

The first practice in counting is given by the notes of the lead in succession and pronounced the counts in their proper time, proceeding from easiest to the most difficult measures.

Next, one hand should point to each note in succession, while the other beats the count, the count pronounced just when the pointing hand shows where the count begins. The hands must exchange frequently.

Both kinds of exercises should be confined to son, until the pupil can be trusted to count correctly. Evenness is the most important point.

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